

THE MUSICAL GAZETTE

An Independent Journal of Musical Events



AND
GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

Vol. I., No. 40.]

SATURDAY, OCTOBER 25, 1856.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.—

Mlle. PICCOLOMINI in LA TRAVIATA, THIS EVENING.
No further representation can possibly be given, Mlle. Piccolomini's Paris engagement rendering her departure imperative.
Prices.—Pit stalls, 10s. 6d.; boxes (to accommodate four persons) grand tier (one pair) and pit tier, two guineas; two pair, one guinea; three pair, 15s.; pit, 3s. 6d.; gallery stalls, 3s. 6d.; gallery, 2s.

THEATRE ROYAL, DRURY LANE.—

Mr. E. T. SMITH, ever anxious for the gratification of his best friends and patrons, the public, has the honour to announce that he has succeeded in making arrangements with Messrs. Cramer, Beale, and Co., for the appearance of those world-renowned and eminent artists,

Signor Mario	Signor Albicini	Madame Grisi
Signor Lorini	Mons. Gassier	Madame Amadei
Signor Rovere	Herr Formes	Madame Gassier

In a series of SIX ITALIAN OPERA REPRESENTATIONS, at this theatre, commencing on Monday next (Oct. 27), and continuing every evening during the week, being positively their last performances in England previous to their departure for the continent.

The lessee begs to state that, in consequence of the numerous inquiries at the box-office, and the unprecedented demand for seats, in order to prevent disappointment an early application for places is absolutely necessary, as it is impossible, from their previous foreign arrangements, that these celebrated vocalists can extend their engagement beyond the present week.

On Monday, Bellini's grand opera,

NORMA.
Norma..... Madame Grisi
Pollio..... Signor Lorini
Oraveo..... Herr Formes

On Tuesday, Rossini's celebrated comic opera,

IL BARBIERE DI SIVIGLIA.
Count Almaviva..... Signor Mario
Figaro..... M. Gassier
Basilio..... Herr Formes
Dr. Bartolo..... Signor Rovere
Rosina..... Madame Gassier

On Wednesday, Donizetti's grand opera seria,

LUCEZIA BORGIA.
Lucrezia..... Madame Grisi
Gennaro..... Signor Mario
The Duke..... M. Gassier
Maffeo Orsini..... Madame Amadei
Rustigello..... Signor Albicini
Giubetta..... Signor Rovere

The music of the opera will be aided by a full band and chorus, selected from the corps of the two Italian operas and the leading musical societies of the Metropolis, under the direction of Signor LI CALSI.

To conclude with, each evening,

A BALLET DIVERTISSEMENT.

In which the celebrated Parisian danseuses, Mdlles. Emilie and Jenny Osment will appear, assisted by Mlle. Therese, Signor Veroni, and the ladies of the corps de ballet.

To bring these first-class musical entertainments within the reach of the public generally, the charges for admission will be reduced from the tariff of the Italian Opera Houses to the "Old Playhouse Prices" of Drury Lane Theatre, viz. upper gallery, 1s.; lower gallery, 1s. 6d.; pit, 3s.; upper boxes, 3s. 6d.; first circle, 5s.; dress circle, 7s.; stalls, 10s. 6d.; private boxes, one, two, three, and four guineas each. The music may be obtained, and places booked, at Cramer, Beale, and Co.'s, Regent-street; and at the box-office of the Theatre Royal Drury Lane.

HER MAJESTY'S THEATRE.—

M. JULLIEN'S Annual Series of Concerts for One Month only.—M. Jullien begs respectfully to announce that the directors of Her Majesty's Theatre having placed that magnificent establishment at his disposal for the Winter Season, his ANNUAL SERIES of CONCERTS will begin on Wednesday, Nov. 5, 1856. Promenade, upper boxes, and galleries, 1s.; dress circle, 2s. 6d.; private boxes, 10s. 6d., 21s., and upwards. For full particulars see prospectus, to be had at the Opera Box-office, and of all the music librarians.

ST. MARTIN'S HALL.—Saturday next,

October 25, will be given, in the great Hall, the FIRST of the LONDON SATURDAY CONCERTS. Mlles. Bella Stewart, Esther Jacobs, Bessie Dalton, and Zimmermann; Mr. Benn Barnett, Messrs. Geo. Tedder, George Ferron, T. Williams, Allan Irving Bartleman, and Rosenthal; Messrs. Reményi (solo violinist to Her Majesty), the Brothers Otto and Albert Booth, Hennen, Cooke, F. E. Berger, Haskins, and Distin, sen. Also the Orpheus Glee Club. Tickets:—Unreserved, 6d., 1s., and 1s. 6d.; reserved, 2s.; stalls, 3s. Doors open at 7, commence at 7½, terminate at 10½.

MR. CHARLES SALAMAN

begs to inform his PUPILS that he has returned to London from his Provincial Tour, and has RESUMED his LESSONS on the PIANOFORTE, 36, Baker-street, Portman-square. The Amateur Choral Meetings recommence on the 26th November.

HARP INSTRUCTION, by ADOLPHUS

LOCKWOOD, pupil of Frederick Chatterton. Terms may be had from Mr. JAMES EATON, Professor of Singing, 11, Marsden-street, Ardwick-green, or of Messrs. Hime and Addison, Manchester. Terms for concert engagements may be had on application.

WILBYE COOPER (Tenor Vocalist),

TEACHER OF SINGING,
93, Park-street, Grosvenor-square.

CRYSTAL PALACE.—The full Orchestral BAND of the Company, under the direction of Mr. MANN, PERFORMS DAILY, at half-past 1 and a quarter before 5.

NOTICE.—MR. VAN PRAAG

begs to inform his musical patrons that he has left London for Paris to fulfil an engagement, and will return before Easter, when he trusts to receive the same patronage he has had bestowed on him during the past musical season. All communications to be addressed to him at Mr. Brettell's printing-office, 23, Rupert-street, Haymarket.

Mr. F. E. Van NOORDEN'S PIANO-

FORTE CLASSES, every Monday, at his residence, 115, Great Russell-street, Bloomsbury-square. Prospectuses on application.

PHILHARMONIC ROOMS,

14, Newman-street, Oxford-street.—This place, capable of holding 1700 persons, to be let, for Balls, Concerts, or Oratorios, there being a splendid Organ, or for Lectures and Public Meetings. There is also a handsome Private Theatre for amateur performances, with new scenery, properties, and dressing-rooms. A handsome room for artists to let in the private house.

MISS P. HORTON'S PROVINCIAL

TOUR.—All applications for Mr. and Mrs. German Reed's Popular Illustrations to be made to Cramer, Beale, and Co., 201, Regent-street.

Musical Publications.

NEW VOCAL DUETS for Soprano

and Contralto. By SIGNOR CAMPANA. "La Preghiera della Sera, 2s.; "La notte è serena," 2s. 6d.; and "La Potenza d'Amore," 3s.
R. MILLS, 140, New Bond-street.

RECOLLECTIONS of BALMORAL.—

MELANGE of POPULAR SCOTCH MELODIES, as performed by the Royal Highland Pipes, before Her Majesty and Prince Albert, by express command. Arranged for Piano, by T. B. PHIPPS. Price 2s. 6d., post free for stamps.
Z. T. PURDAY, 45, High Holborn.

BEETHOVEN'S 32 SONATAS for

PIANO, in two volumes, £1; Mozart's Pianoforte Works, in two volumes, £1. Carriage free. These are the most correct editions, and their low price excites general astonishment. GUSTAV SCHUBMAN and Co., importers of foreign music and publishers, 86, Newgate-street.

"EXCELSIOR," as a Cantatina

Chorus with Solos for Soprano, Alto, Tenor, and Bass. Poem by LONGFELLOW. Composed by W. T. BELCHER. Price 4s. London: T. LETCHFORD, Soho-square.

"THE BUCCLEUCH POLKA."—

Composed by EDWIN EDWARDS, and dedicated, by permission, to Lady Victoria Scott. Just published, price 2s.
R. COCKS and Co., 6, New Burlington-street.

Just published,

"TIS LOVELY MAY."—Song,

written by EDWARD FARMER. The Music composed by W. J. F. BELCHER. Price 2s. 6d. London: D'ALMAINE and Co.

Miscellaneous.

HOLLOWAY'S PILLS, a most potent

remedy for liver complaint and indigestion.—Wm. Macdonald, of Her Majesty's Highland Regiment, has gratefully acknowledged to Professor Holloway the wonderful efficacy of this astonishing medicine. He suffered with Liver Complaint, and all its attendant evils, during 14 years' residence in India; his constitution was so enfeebled that he was compelled to return home, when he was induced to try Holloway's Pills, which effected a perfect cure, after the most eminent of the faculty failed to do him the slightest good.—Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

Riding Schools and Hunting Grounds,

Kensington-gate, Kensington.—This vast establishment, with its seven acres of land so disposed as to combine all the features of the hunting-field and the covered school, enables the Messrs. BLACKMAN to guarantee their pupils a proficiency elsewhere unobtainable. Schools attended.

NOTICES, &c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Strand Office, and addressed 11, Crane-court, Fleet-street, London.

C. H. MORING.—If your initials did not appear amongst the "received," the week after you sent the post-office order, no order could have arrived, and there must have been some error with the post-office, or possibly the letter was not properly addressed.

RECEIVED.

W.F.C., Northwich; I.O.P., Nottingham; Mrs. T.; Lady K.; J.R., Armagh; E.H.G., Nantwich; T.F., Richmond; W.H., East Dulwich; S.Y., Birmingham; C.H.M., Inverness.

THE MUSICAL GAZETTE

SATURDAY, OCTOBER 25, 1856.

THE intelligence of the fearful catastrophe at the Surrey Gardens on Sunday evening last has long, ere this, reached the remotest parts of the kingdom. It is our province merely to speak of the Music-hall in connection with the concerts held therein, and we should scarcely be doing our duty to the proprietors of the concern did we not assure the frequenters of this very popular place of amusement that not only was there no foundation for any report of the unsafeness of the roof, but that this portion of the building received particular attention previous to the inauguration festival held in the summer.

We believe that while the works were in progress, the condition of the roof, or some upper portion of the building, rendered additional support necessary. This was noised amongst the southern districts, and there is little doubt that the reckless and malicious persons who raised the alarm on Sunday last took advantage of the distrust of the stability of the edifice that probably existed in many minds. The structure certainly has a light appearance; and if there is an architectural fault about the interior, it is that the upper gallery has a heavy and solid look, by no means in keeping with the delicate (yet firm) remainder of the hall; but we cannot, in justice to the shareholders and their elected caterers for the public, impress too strongly upon every frequenter of the Surrey Gardens, or those who are ever likely to attend, that the Music-hall is a substantial building of brick and stone, and that every "practicable" portion of the galleries is capable of bearing as many persons as could be placed thereupon. In a place so soundly and firmly constructed it is lamentable and distressing that such a sacrifice of life and limb should occur; and it is equally useless to regret that the majority of those assembled on Sunday evening should have lost their presence of mind and have rushed towards outlet in such mad haste; but we can at least do our utmost to remove apprehension from the minds of those who may at any future time visit the Hall, whether it be to hear a popular preacher, or to listen to miscellaneous music.

Out of this dire calamity something satisfactory may spring. To Mr. SPRUNSON himself, who has been thoroughly unnerved and ill since Sunday last, it must be a matter of thankfulness that he was preaching anywhere but at Exeter Hall. Imagine a real or false alarm of "Fire!" or "the roof!" in that abominably-constructed edifice, where not a soul can reach the street without descending one or more staircases, and these of such width—or rather narrowness—as to render egress in the case of a panic next to impossible. Those amongst the audience who might be thoroughly acquainted with the building would naturally rush for the most ample outlet—the main staircase, and the struggle amongst those less familiar with the "way out" to accomplish

exit by means of the narrow passages would unquestionably be attended with injuries and fatality that it is frightful to contemplate, and the directors of Exeter Hall, who have hitherto been impervious to all argument and deaf to all exhortation, may now possibly be aroused to a sense of their responsibility.

A member of the Sacred Harmonic Society has entered his plaint in the *Times* in the following letter, dated the 21st instant:—

"Sir,—In your leading article of this day upon the late calamity at the Surrey Gardens you speak of the fearful consequences of such an alarm being raised at Exeter Hall, and the insufficient means of egress from the body of that building. If the difficulty of escape for the audience be great, it would be next to an impossibility for the members of the orchestra to have a chance of doing so through the narrow apertures called passages or staircases, but more resembling the lifts or spouts familiar to those whose necessities compel them to visit the establishments of their 'uncle' or cheap dining-houses.

"I can speak confidently of the personal discomfort already produced by this cause, and also as to the wretched arrangements for ventilation for so large a body of persons.

"I am, &c.,

"A MEMBER OF THE SACRED
"HARMONIC SOCIETY."

The "spouts" to which the writer refers are many degrees smaller than the narrow staircases to which we have just alluded, and in case of alarm would be useless as means of egress. Nothing would remain for the 700 or 800 occupants of the orchestra but to leap into the room and make for the staircase leading to the Strand, joining in the rush predicted above, and adding proportionately to the pressure and confusion.

Fortunately, such scenes as that of last Sunday evening are of rare occurrence. We do not recollect an instance of false alarm which created so strong a panic, or was attended with such disastrous effects, and the cases of actual fire which have occurred in large buildings have, fortunately, been such as to give time for any occupants to escape; but it is not the less imperative upon those having the management of buildings where large masses of people are accustomed to assemble to provide ample and sufficient exit in case of alarm or need. The fact of the building having been exempt from the risk of fire does not justify the contracting of a staircase or lessening the width of a doorway. We have a shocking proof that a mere hint at danger will infuse terror into thousands, and produce as dreadful a result as would the actual falling amongst them of a fiery beam or a portion of the roof. Let, therefore, the directors of the new St. James's Hall reconsider their plans, and, not resting satisfied with rendering their building free from risk of fire as far as that may be possible, provide such means of egress as shall not only insure the comfortable dispersion of their audiences, but enable one and all to escape in case of an unintentional or a predetermined alarm without such fearful loss of life and the terror and injury as has been recently caused.

The architect of the Surrey Gardens Music Hall is in no way culpable for the late calamity. The outlets from the area of the Hall are remarkably numerous, and would admit of the whole of the occupants of that space gaining the exterior in probably two minutes, while the gallery staircases—four in number—would enable the up-stairs visitors to gain speedy egress, provided they dispersed themselves with anything approaching equality. On Sunday evening, however, two only of these staircases were besieged, and consequently such a pressure of the crowd occurred at these points, that balustrades of immense strength were forced from their sockets, and serious injuries and fatal results ensued, with which our readers are unhappily too familiar. Mr. SPRUNSON was the unwitting cause of much increase of confusion. The numerous outlets from the area, of which we have

just now spoken, are for the most part facing the lake, and lest any members of his flock should be tempted—on finding the Hall already crowded—to walk in the grounds, he gave directions, in the early part of the evening, for these windows and doors to be closed, so that the rush of those in the area was directed towards the central entrance, which, though of good dimensions, proved insufficient for anything approaching the orderly dispersal of so great an assemblage.

We have joined in the attack upon Exeter Hall, because we believe it to be the worst place in the metropolis for “means of egress,” taking into consideration the large number of persons usually assembled in the great Hall; but there is another enormous edifice which we could wish, despite its excessive immunity from risk of fire, to see adorned with better staircases, and, indeed, furnished with necessary staircase accommodation. We allude to the Crystal Palace. Why two flights of stairs should merge into one we never could understand. A practical exemplification of the abominable absurdity of the arrangement was vouchsafed for the first time at the “Patriotic Fund” fête, last year, and succeeded by as many experiments as there have since been crowded days at that magnificent building. It was to no purpose that a policeman at the foot of one staircase insisted that you must pass to the next, in order to gratify your wish to ascend from the garden to the interior, that over which he mounted guard being preserved for descending individuals. On arriving at staircase No. 2, you had scarcely passed the first flight ere you discovered that 100 people had to occupy the space of 50, or wait and elbow their way up to the main floor. Anything more diametrically opposed to common sense cannot be conceived, and we sincerely trust we shall live to see the day when, if we do not have a noble staircase leading from the ground floor (not the basement) of the Crystal Palace to the terrace, we shall at all events have some distinct and reasonable means of ascent and downgoing. No architect could ever have designed the present staircases; at least if one did, who have been to the Crystal Palace on a crowded day will agree that he ought to be at least “tarred and feathered.”



The following music has been performed at the Palace during the week:—

By the band of the Coldstream Guards—

Marche des Guides, Waley; overture, *Zampa*, Herold; selection, *Le Prophète*, Meyerbeer; valse, Lanner; cornet solo, “The Exile’s Lament,” Roch Albert; quadrille, Lamotte.

By the band of the 1st Life Guards—

March of the Guards and Highlanders; overture and introduction, *Casilda*, H.R.H. the Duke of Coburg; grand fantasia, *Euryanthe*, Weber; scene, chor., and cavatine Oper., *I Due Foscari*, Verdi; quadrille, *Le Prophète*, Coote; March of the Royal Scots’ Greys, Waddell; overture, *Die Lustigen Weiber von Windsor*, Otto Nicolai; selection, *Il Trovatore*, Verdi; aria and valse, Venzano; waltz, “Alexandra,” Gungl.

By Her Majesty’s private band:—

Overture, *Egmont*, Beethoven; duetto, *Die Lustigen Weiber von Windsor*, Otto Nicolai; selection from *La Traviata*, Verdi; March from *Die Ruinen von Athen*, Beethoven; overture, *Manon Lescaut*, Auber; recitativo, terzetto, and coro, “Mount of Olives,” Beethoven; masquerade scene, *Le Pré aux Cleres*, Herold; bolero, from *Les Vêpres Siciliennes*, Verdi.

Metropolitan.

MONDAY EVENING CONCERTS.

The fifth concert of the second series was attended by an enormous audience. The vocalists were Miss Birch, Miss Eyles, Mr.

Donald King, Mr. Godden, Mr. Kenny, and Mr. O’Hara; and the instrumentalists, Mr. Nicholson (flute), Master Summers, (pianoforte), and Herr Zirom (emmelynka). There were fourteen pieces in the programme, and twelve were encored. This habit of encoring renders the compliment somewhat doubtful, and seems to result from an insatiable musical appetite, rather than a just appreciation of the particular merits of a composition or its executant.

The audience at the fourth concert, on Monday week, cannot be taxed with the want of discrimination with which they were accused in last *Gazette* by our reporter. He should have stated what we have since accidentally heard, that the encore compliment was in every instance paid to Miss Messent.

CRYSTAL PALACE.

The following is the return of admissions for six days, from October 17 to October 23:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Oct. 17	1,655	401	2,056
Saturday	.. 18 (2s. 6d.)	747	1,514	2,261
Monday	.. 20	3,385	433	3,818
Tuesday	.. 21	2,911	446	3,357
Wednesday	.. 22	2,917	599	3,516
Thursday	.. 23	2,394	443	2,837
Total			14,009	3,836	17,845

ROYAL SURREY GARDENS COMPANY.—An extraordinary meeting of the shareholders will be held in the Music-hall at the Royal Surrey Gardens, on Wednesday, the 29th day of October inst., at one o’clock precisely, when the directors will lay before the meeting an account of their proceedings up to the 10th of October inst., and submit their plans for future arrangements, and a dividend on all paid-up shares will be proposed for approval.

CHISWICK GARDENS.—As far as we are informed, the general intention of the council of the Horticultural Society as to the garden at Chiswick is to discontinue mere decorative cultivation, for which experimental and illustrative gardening are to be substituted, to crop whatever part can be so treated for the purpose of rendering the establishment in some degree self-supporting, and to take measures for pointing out to visitors, by means of a monthly guide-book and otherwise, whatever may be at any time most worthy of inspection.

MISS P. HORTON’S (MRS. T. G. REED’S) ENTERTAINMENT.—After a most successful tour through the west of England, and repeating their “Popular Illustrations” at Portsmouth, Southampton, Salisbury, Winchester, Reading, Bath, Exeter, Teignmouth, Devonport, Taunton, Clifton, Stroud, Cheltenham, Sheffield, Worcester, Birmingham, Gloucester, Hereford, &c., Mr. and Mrs. Reed were compelled to suspend their entertainment for a few days in consequence of the lady’s indisposition, but this brief respite from duty having restored her to health, they will resume their provincial engagements next week, when they will appear at Bradford, and thence proceed to Leeds, Manchester, Huddersfield, Chester, Shrewsbury, Wolverhampton, Coventry, Northampton, Bedford, Oxford, and Croydon. From this last-mentioned place they will return to London, and make their re-appearance at the Gallery of Illustration on the 10th of November.

MADAME TUSSAUD’S EXHIBITION.—An admirable portrait of Her Majesty the Queen of Spain has just been completed, and placed in the royal group. Her Majesty is represented in a splendid court dress; the figure is life-like, as well as an elegant addition to this splendid group.

CAMDEN GLEE SOCIETY.—The first meeting of the season of this Society took place on the 14th instant, at the Camden Arms, Great Randolph-street, and a very pleasant evening was spent, in the course of which a selection of classical and popular glees by the best masters were efficiently performed by a choir of professional gentlemen, assisted by amateurs, under the direction of Mr. Frost. The evening’s entertainment was agreeably varied by solos from the members of the society and their friends; several pieces were encored.

Opera.

DEURY LANE.—We have not yet heard what operas are to be played on Thursday, Friday, and Saturday nights. Possibly the announcement may appear in our advertising columns. Those in town will have an advantage over the departed aristocratic frequenters of the Royal Italian Opera, Lyceum, in seeing Grisi and Mario upon a grander stage than they have had opportunity of treading in London during the present year.

HER MAJESTY'S THEATRE.—A crowded house assembled on Thursday evening to witness the performance of *Don Pasquale*, in which Mdle. Piccolomini assumed the character of Norina. No ballet or divertissement concluded the entertainment, but Mdle. Piccolomini, in the character of Maria in *La Figlia*, sang the celebrated "Convien partir," a conspicuous aria in the last scene of the first act. The idea of Her Majesty's Theatre being filled to overflow in the month of October is certainly novel, and it would be difficult, with so brief an experiment as the operatic representations of Thursday and this evening (*La Traviata*), to say whether the success is owing to the attraction of a fascinating artiste in the characters Norina or Violetta, or to the fact of there being room for an autumnal operatic season.

MDLLE. PICCOLOMINI IN DUBLIN.

In describing the first and most successful performance of the Italian opera company engaged by Mr. Harris, at the Dublin Theatre, the *Freeman's Journal* gives the following account of Mdle. Piccolomini's personation of the heroine in Verdi's *Traviata*:—

"Apart from the charm of music, there is in this simple plot an abundance of material for the exercise and display of dramatic genius. How Mdle. Piccolomini availed herself of the opportunities in this way afforded her can be best told by the vast audience, many of whom were moved even to tears by the deep feeling and vivid pathos, and not less by the splendid semblance of reality with which she invested every tone that fell from her lips in the tragic passages, and which characterised every movement and gesture of hers throughout a series of scenes fraught with the very poetry of passionate love, hopeless bereavement, and forgiving tenderness. The first appearance of La Piccolomini on the Dublin stage was hailed with one unanimous burst of welcoming plaudits. It was in the third and last act that the full splendour and beauty of Mdle. Piccolomini's voice, and the consummate taste and power of her acting were most fully manifested. We may say at once that her entire recitative throughout the whole trying scene in the sick chamber, where the last act is laid, was a succession of thrilling musical effects, illustrating a piece of acting the most intensely and painfully natural that we have ever witnessed. At the fall of the curtain, the young *prima donna* was led forth, and bouquets fell in fragrant heaps at her feet, whilst peal after peal of cheering echoed through the house. We believe it will be admitted that so cordial a greeting has been rarely accorded to any *débutante* on the Dublin stage as that which was conferred on Mdle. Piccolomini last evening. This marked and enthusiastic reception was, perhaps, in some measure, due to a reaction in the public mind against the sweeping denunciations which for some time past have been levelled against the opera of '*La Traviata*.'"

Theatrical.

LYCEUM.—The drama of *The King's Musketeers*, produced with excellent success on Thursday week at this theatre, is a cleverly dramatised version of Dumas' novel, "*Les Trois Mousquetaires*." The name of the dramatiser has not transpired. We were anxious to see Mr. Charles Dillon in a new character, for his reputation has been founded upon his personification of the poor mountebank, Belphegor, and, clever as is his performance in the drama of that name, it could scarcely be considered a sufficient test of his histrionic talent. Indeed, in our opinion, his Belphegor is more open to criticism than the high eulogiums printed on the subject would lead one to imagine. It flags very much in certain portions simply from an excess of repose; a good fault, certainly, but unfortunate in some scenes which do not seem to require prolonga-

tion. His "*D'Artagnan*," the hot-blooded, reckless, Gascon youth, in *The King's Musketeers*, is in strong contrast with his performance in the drama which nightly precedes it. The heartiness of the representation carries the audience with him from first to last, and there is a freedom from exaggeration throughout that entitles the actor to high commendation. An amusing feature in this especial impersonation is his talking to his sword, an ancestral weapon bequeathed to him, and which he calls "*Bob*" (*Boba dillo*). "*Bob*" is consulted on every emergency: occasionally a hasty quarrel (for the Gascon youth is ready to fight at any moment's notice) induces him to place his hand on its hilt, but "*be quiet, Bob*," serves as a tranquilizer. A more genial performance than that of Mr. Dillon we could not wish to witness. All the merit must not, however, be considered to rest with the principal actor. Anne of Austria, whose indiscreet gift to the Duke of Buckingham of her wedding diamonds, forms the material for the plot, is well looked, and fairly played by Mrs. Buckingham White: her faithful tire-woman, Constance, is represented admirably by Miss Woolgar, a clever and ever-charming actress, and, of the three musketeers, Mr. McLein and Mr. Barrett claim especial mention. The fine voice and figure of the former were conspicuous, and in one scene in particular he produced an evident impression. If Mr. McLein studies, there will be a Ryder at the Lyceum. Mr. Stuart was a moderately good Cardinal; indeed it is a difficult part to play: scarcely sufficient humility was displayed for the crafty prelate. Mr. Poynter, who officiated as captain of the Musketeers, speaks too indistinctly for the stage. He is heard, however, with great clearness in the word "*gentlemen*," when addressing his quarrelsome and noisy guards, and the word obtains unpleasant prominence from his accenting the last syllable in the most approved "*toastmaster*" style. The word *Richelieu* gets pronounced by certain other parties in queer ways: the acting manager had better look to these minutiae; in a fashionable theatre like the Lyceum such little matters must not be overlooked.

It appears that there is as much diversity of opinion in matters dramatic as in matters musical. Of the *King's Musketeers*

One daily paper says—

"There is necessarily some judicious curtailment from the original romance, and the result is a light, sparkling piece, which never flags for a moment, and is replete with several striking situations and enlivening incidents."

Another—

"The Lyceum drama follows the original novel very closely in its plot, which on the stage is far more coherent than is usual in dramatised novels. The piece is a mass of stirring and startling incidents."

A third differs entirely, and then expresses itself—

"The drama is very long, very heavy, and entirely destitute of these qualities for which the French stage is most distinguished, neatness of construction and clearness of plot. As is often the case with dramas concocted from romances or novels, the adapter has endeavoured to embrace too much of the original story, and has dragged into it a great variety of incidents and characters, which, however clearly they may be developed in the course of an extended narrative, become a mass of confusion when huddled together on the stage. We found it impossible to follow the incoherent scenes of plotting, intriguing, quarrelling, and fighting which are crowded into this play; and, even when they are intelligible they inspire no interest."

Our readers had better go and judge for themselves. *The King's Musketeers*, if of meagre dramatic construction, is at least a fresh and interesting performance.

Mr. Dillon must not play the two dramas on the same night. It is destructive to "full-price" business to terminate one of the attractions of the evening at midnight, how advantageously soever it may cultivate the attendance of the 9 o'clock visitors.

STANDARD.—Mr. Douglass, the lessee of this theatre, has been making very praiseworthy attempts to raise the taste of the east-enders by giving them a succession of pieces produced in a style, as regards cast and mounting, worthy of any of the metropolitan houses. It speaks well for his judgment, that they have been most successful and remunerative. The recent engagement of Mr. and Mrs. Sims Reeves created quite a local sensation. On Thursday night, an original play, in blank verse, from the pen of Mr. James Anderson, in which the author

played the hero, was produced with legitimate success. The theme of *Cloud and Sunshine* is returning good for evil; and the second title of the piece, *The Lover's Revenge*, is delicately wrought to a novel and happy termination. Miss Elsworthy, in the arduous part of the Duchess of Navarre left little to be desired, playing with the easy grace and feeling of an accomplished actress. The dressing and the *mise en scène* were in the best west-end taste, and Mr. Anderson and Miss Elsworthy received repeated marks of the pleasure of a full house.

MR. AND MRS. KEELEY are engaged to make an excursion to the east, their destination being the National Standard Theatre, where they will appear during the six nights the Italian opera company will be performing at Drury-lane.

STRAND.—The burlesque of *Belphegor* continues its run. Miss Cuthbert's make-up as Belphegor, or rather as Mr. Chas. Dillon, is excellent, and in one or two of the scenes she displays real feeling, which contrasts amusingly with the grotesque acting of the representative of Madeline. Henri and Fanfaronade are combined in one person called Tommy, very cleverly played by Master Edouin, whose imitation of Toole's fencing scene is capital. Miss E. Jacobs, a young lady of good voice, but questionable intonation, is introduced as Senora Marietta, and sings some pleasing songs and parodies. A broader burlesque we have never seen; indeed, it might be made a little more genteel without fear of the audience thinking it at all too slow.

An adaptation of *Little Dorrit* is in rehearsal.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 1s.; Lower Gallery, 1s. 6d.; Pit, 3s.; Upper Boxes, 3s. 6d.; First Circle, 5s.; Dress Circle, 7s.; Stalls, 10s. 6d.; Private Boxes, One, Two, Three, and Four Guineas each.—Doors open at half-past 7, commence at 8.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Anteroom attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

HER MAJESTY'S THEATRE.—Pit Stalls, 10s. 6d.; Boxes (to accommodate four persons) Grand Tier (one pair), and Pit-tier, £2 2s.; Three pair, 15s.; Pit, 3s. 6d.; Gallery Stalls, 3s. 6d.; Gallery, 2s. Commence at 8 o'clock.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

ANNOUNCEMENTS FOR THE WEEK.

THIS EVENING.—*La Traviata* at Her Majesty's Theatre, 8. First Saturday Evening Concert, St. Martin's Hall, 7½.

MONDAY.—*Norma* at Drury-lane, 8.

Sixth of the Monday Evening Concerts for the People, St. Martin's Hall, 8.

TUESDAY.—*Il Barbiere* at Drury-lane, 8.

WEDNESDAY.—*Lucrezia Borgia* at Drury-lane, 8.

THURSDAY, FRIDAY, and SATURDAY.—Italian opera at Drury-lane, 8.

Provincial.

ABERDEEN.—PROPOSED MUSIC HALL.—A meeting of gentlemen favourable to the erection of a new Music Hall in Aberdeen, or the adaptation of the public rooms to that purpose was held on Tuesday week, in the Council Chamber—the Lord Provost in the chair. At present, as is well known, there is no hall in Aberdeen of a size sufficient to warrant the risk of bringing hither musical performers of the highest class; or at all events this can only be done rarely and at very high prices, which can be afforded only by a limited class. Practically, however, it has resulted in such vocalists as Jenny Lind, for example, never having been heard in Aberdeen, and, to mention no other, a spirited attempt to send an operatic company, for even one night, in the spring of this year was defeated from the same cause. Another point, of greater importance, is that the influence of music cannot be brought to bear to anything like the extent that is desirable on the community at large, and especially as occupying, with pleasure and profit, part of the leisure time of those employed throughout the day. Another circumstance should not be omitted—there is here no place of adequate size in which large meetings of the citizens can be held. A hall capable, with large gallery accommodation, of seating in all some 2,500 persons, would meet the want. Two plans have been suggested—1. A new building, on an economical yet sufficient plan; 2. The adaptation of the public rooms, by throwing back the north wall into Golden-square, thus giving the present banqueting and concert-room double its existing breadth, gaining somewhat at each end and in the height, and adding galleries. Mr. Todd submitted to the meeting a statement, showing that a new hall of the size and kind required could be erected for about £5,000. The public-rooms would be sold for probably £4,000 (the amount of debt), with £55 of yearly feu-duty, equal to about £1,200 more, while £3,000 would be required to adapt them to the proposed purpose. He suggested that the public be invited to advance, on loan, sums of £20, to the whole extent, if obtainable, but if not, the deficiency to be borrowed, the income to be devoted to pay interest, &c.—no personal liability to attach. Mr. Todd moved a resolution to the effect that the want of a spacious hall for concerts and musical entertainments is much felt in Aberdeen, and that immediate steps be taken for supplying it—which was agreed to unanimously. Mr. Arthur Thomson moved that a committee be appointed to consider the several plans which had been detailed, or any other that might be suggested, with power to call in the assistance of architects or surveyors, and to report to a future meeting to be called for the purpose.—Adopted. Some conversation followed, in which the Provost, Mr. Thomson, Mr. Todd, Mr. Webster, Mr. R. Shand, Mr. G. Brown, Mr. Marr, and others took part, the general feeling being in favour of a new building, a site named being in Union-street, in front of Union-row; it being thought impracticable to adapt the public rooms as required, but a desire was expressed to have the opinion on this and other points of practical men. The sum of £150 is at present lodged in the bank for the object—viz., £100, the contribution of a county gentleman, and £50 from the General Psalmody Association; and now that the project is fairly set a-going, it may be hoped that funds will be forthcoming, and a hall, creditable to the town, and well adapted for the object, procured.—*Aberdeen Journal*.

ANTRIM.—On the evening of the 13th instant, a selection of sacred music was performed in the Mill Row Church, by the choir of Dr. Morgan's Church, under the direction of Mr. Willis, of Belfast, with pianoforte accompaniment. The main design of

the concert was to inspire the community in the neighbourhood of Antrim with a love of Psalmody. Mr. Willis was presented with a copy of "Longfellow's Poets and Poetry of Europe," handsomely bound in green calf, and extra gilt, as a token of gratitude for his performances, and as a remembrance of his visit to Antrim.

BIRMINGHAM.—At the Town-hall concert, on Monday week, in addition to the extraordinary attraction of the Brousil Family, Mr. and Mrs. Paget were announced. The only organ performance was the *March* from Costa's *Eli*, which was admirably played by Mr. Stimpson. The choir, doing great credit to Mr. Stimpson's able instructions and training, gave Corfe's beautiful "Sing sweet thrushes," and Greville's glee, "Now the bright morning star," in an excellent manner, evincing signs of continued improvement. Mr. and Mrs. Paget sang one of Parry's duetts with considerable effect, and were unanimously encored. Mrs. Paget was very successful in Crouch's ballad, "Kathleen Mavourneen." Mr. Paget sang his song "The Mariner's Life," in very good style. Mesdames Bull and Paget sang Mendelssohn's sweet duett, "Oh, wert thou in the cauld blast." The performances of the Brousil family were most enthusiastically received, an encore being demanded at the conclusion of the first two, which, however unreasonable, were complied with. This highly-gifted family will doubtless prove a great attraction for some time to come, if an engagement can be effected with them. Mlle. Bertha Brousil, their recognised chief, appears already to have achieved the greatest mastery over her instrument. The numerous encores, and the length of the programme, rendered the hour at which the concert terminated much too late, the great hall being crammed in every part, orchestra included, and great numbers unable to gain admission.

BURY.—A year ago a singing-class, in connection with the Bury Athenæum, was established under the superintendence of Mr. Nunn, and met with more success, and made more progress, perhaps, than any other class connected with the institution. Shortly before the last meeting of the Athenæum, it was hinted that an organ would be a great and valuable addition to the lecture-hall. The Choral Society at once took the hint, and in the committee's annual report it was intimated that a series of concerts would be given for the purpose of raising the necessary funds wherewith to purchase the instrument. The first of these performances took place on Tuesday week in the lecture-hall, and the success that attended it surpassed all that the most sanguine of its supporters could have anticipated. The room was crowded to excess, tickets having also been sold for standing places upon the stairs leading from the hall to the museum, and even then the supply was by no means equal to the demand. Nor was the audience only numerous, but included nearly all the families of distinction in the town and its vicinity. The performance gave the most unqualified satisfaction; and although it was hardly to be expected that amateurs, with so limited an amount of training, would be able to attain to anything like perfection, yet the manner in which the various pieces were executed reflected the highest credit upon Mr. Nunn and his pupils, and also upon the amateur gentlemen who kindly lent their valuable aid to the society. The programme contained a selection from the most celebrated sacred works, viz.: the *Messiah*, *Judas Maccabæus*, the *Creation*, *St. Paul*, and *Elijah*, while the Italian and English schools were represented by Pergolesi and Farrant. Before the commencement of the performance, the Hon. and Rev. Lord A. Hervey (who assisted in the choral department) apologised for the absence, through severe domestic affliction, of Lady Sophia Windham, but said he yet hoped she might be present, as he had that morning received a letter stating that if her son's convalescence had so progressed that he could be left, she intended to leave Stroud in time to arrive in Bury by the 8 o'clock train, and perform the part which she had undertaken. The first piece upon the programme was the chorus "O Father, whose Almighty power," from Handel's *Judas Maccabæus*, which was followed by the beautiful recitative "Ye people rend your hearts," and the air "If with all your hearts ye truly seek me," from *Elijah*, which were well sung by Mr. Pattle. Next came the trio "On thee each living soul awaits," from the *Creation*, sung by Mrs. Guy, Mr. Brownsmith, and Mr. Browne, in which the flowing beauty found in almost all Haydn's music was most admirably displayed. This was followed by the touching and difficult chorus in C minor, "Mourn ye afflicted children," from *Judas Maccabæus*, the subject being the captivity of Judah.

In the performance of this piece there were one or two slight errors, which, to a certain extent, marred its beauty. Mr. Machin then sang Pergolesi's song "O Lord have mercy upon me." The chorus "The Marvellous Work"—the solo parts of which were well sung by Mrs. Guy—met with a deservedly warm reception. The recitative "I feel the Deity within," and bass song "Arm, arm, ye brave," were admirably sung by Mr. Machin, and the choristers responded to the call by singing equally well "We come in bright array." The chorus "We never will bow down," that emphatic declamation of idolatry, and the bold determination to worship God and God alone, were well calculated to strengthen the Protestantism of the audience. The second part commenced with Farrant's anthem "Lord, for Thy tender mercies' sake," the gem of the evening. The next piece announced was an air from St. Paul, "But the Lord is mindful of his own," by Lady Sophia Windham; but her ladyship not having arrived, Mrs. Guy kindly supplied the deficiency by singing "O magnify the Lord." Then followed the chorus, "And the Glory of the Lord," from the *Messiah*, from which oratorio nearly the whole of the remainder of the programme was taken. In the beautiful air "Then shall the righteous shine forth," from *Elijah*, Mr. Pattle elicited the warmest applause from the audience, and a rapturous encore. The concert concluded with the "Hallelujah" chorus, which was executed with great vigour and precision, and drew forth the most unmistakable symptoms of approbation from the audience. We cannot conclude our notice without expressing our sense of the value of the indefatigable exertions of Mr. Robert Nunn, to whose energy and skill the public are indebted for having brought before them this illustration of what may be done by fostering and encouraging native talent. Nor must we omit to mention the untiring exertions of Mr. Gould, the secretary, to whom the society and the public are under great obligations. The next concert is fixed for the 30th of December.—*Bury Free Press*.

CHELTEMHAM.—Mrs. Webb, the lady of colour, who lately appeared at Stafford-house, has been giving her readings of "Uncle Tom's Cabin" and "Hiawatha," but the local papers say they were but thinly attended.

DEVONPORT.—On Monday and Friday week concerts were given at the Mechanics' Institute. The Misses Dolby and their brother, and Mr. Montem Smith were the vocalists; Mr. Lindsay Sloper and M. Sinton, the instrumental performers. Haydn's "Spirit Song," sung by Miss Dolby, was encored; also "If loved by thee" and "O bay of Dublin," on the Tuesday evening. Sacred music was introduced at the Friday evening concert.

DUBLIN.—On Friday a concert by the *artistes* of Her Majesty's Theatre took place at the Antient Concert Rooms. Mlle. Piccolomini sang in the *brindisi* from *La Traviata*, also the "convien partir," from *La Figlia*, and, with Signor Belletti, the duo from *Don Pasquale*, "Pronta io son." She was encored in the two former pieces. Mr. Charles Braham sang Verdi's "Quando le sere," and his father's ballad "I love thee." A duett from Ricci's *Chiara di Rosenberg*, excellently sung by Signors Belletti and Rossi, was encored. The concert concluded with the *preghiera* from *Mosè in Egitto*.

HANLEY.—CLOSING OF THE GRAND EXHIBITION OF WORKS OF ART.—On Tuesday evening, the 14th instant, a *conversazione* was held in the Town-hall, which was respectfully but not numerously attended.

The vocalists were Mrs. Paget, Mr. Paget, Mr. Rickhuss, the Staffordshire Prize Glee Society, Mr. Isaac Nunn, upon the "Whistle," while Mr. J. Emery, jun., presided at the pianoforte. The excellent and well selected programme, notwithstanding the unfavourable state of the weather, well deserved a much larger attendance.

The concert opened with Hatton's Prize Glee, "The Tar's Song," followed by "Yes, let me like a soldier die," finely rendered by Mr. Rickhuss. Mrs. Paget then sang "Kathleen Mavourneen." Meyerbeer's Cavatina, "Nobil Signor," was well given; but the great feature of the evening was the celebrated "Morning Prayer," from Costa's new oratorio of *Eli*, which met with a warm *redemande*. Mr. Paget, in the humorous songs, "The Bashful Young Gentleman," and "I'm a Roamer," was loudly encored. The very brilliant accompaniments to this last song were well executed by Mr. J. Emery, jun. Mr. Rickhuss in "When you and I were Boys," and "The Bay of Biscay," was very successful, and they also were encored. Mr. Isaac Nunn upon his diminutive instrument, equally surprised

and delighted the audience. The prize glee party, consisting of Messrs. E. Bourne, J. Latimer, J. Bourne, and H. W. Shirley, in their rendering of several choice glees, especially in "By Celia's Arbour," did very great credit to the district.

LIVERPOOL.—Miss Cushman was engaged to appear last night only, at the Theatre Royal, as Lady Clifton in *A lesson of the heart*, Meg Merriless in *Guy Mannering*, and Mrs. Simpson in *Simpson and Co.*

"**LA TRAVIATA**" AT THE THEATRE ROYAL.—Gentlemen of the white neckcloth school may write, and the "giant of journalism" may roar against Piccolomini and *La Traviata*, still, be the moral tendency of Verdi's opera good or bad, good houses are everywhere consequent upon its representation. The performance at our Theatre Royal on Tuesday last, the 21st inst., formed no exception to this rule; never, since the night upon which Macready took his leave of our town, have we seen such an overwhelming attendance; boxes, pit, and gallery, were one mass of humanity, and this at increased prices of admission. If the moral of this opera be as bad as some would represent it, the above fact speaks terrible things against the merchant princes of our town, who flocked with their wives and daughters to the theatre to witness what, in our opinion, is not a whit more immoral in its general tone than other lyrical works of more standard excellence. But grumblers have ever existed, and we doubt not will still continue to exist, and if an angel dropped down amongst us, there would be men ready to pluck a quill from his wing and denounce him in black and white as an arrant impostor. The representation of Verdi's opera has, however, confirmed our belief that, vocally speaking, Mlle. Piccolomini is not a truly "great" artiste, fit to be classed with Pasta, Grisi, Alboni, Cruvelli, Lind, or Malibran, vocalists whose reputation is undying. As we remarked when she appeared at the Philharmonic Society's Concert, her voice appears thin, and devoid of that richness of tone that we had anticipated it possessed, but as we before said, age will doubtless serve to improve and enrich it. But it is dramatically that she is great; nothing that we ever witnessed could surpass her sparkling coquetry and gay abandon in the first act, and the scene with Germont in the second was a fine display of dramatic power and feeling. The music, as may naturally be concluded, is "of Verdi, Verdiish." There are, however, some nice bits of melody effectively introduced, but Verdi has written better operas than *La Traviata*. A too frequent use of the "Crash," and the introduction of noisy and noisome trombones, &c., reminded us forcibly of a passage from Albert Smith's "Alhambra" (we quote from memory)—

"What are those sounds of drums and hurdy-gurdies?
They strike us like an overture of Verdi's."

The part of Alfredo was respectably rendered by Mr. Charles Braham, and he sang "Ogni suo aver" with good taste and spirit, though he seems to painfully force the notes in his upper register. Belletti sustained the character of Germont with his wonted ability, his rendering of "Di Provenza" and "Pura siccome" being most artistic. At the conclusion of the first and third acts the artistes were called before the curtain and received repeated rounds of applause, and there was a fair sprinkling of bouquets for the lady.

Henry Russell still continues to draw at the Concert Hall, with his entertainment the "Far West."

Mr. and Mrs. Henri Drayton terminate this evening a very successful engagement at Clayton Hall, where, for the last three or four weeks, they have been giving their popular and amusing entertainment, "Illustrated Proverbs," to audiences sufficient to convince the proprietors of this elegant little establishment that good talent at a moderate rate will insure a good attendance.

An opera recital is announced to take place on the 4th proximo, at St. George's Hall, with the Grisi and Gassier Company. *Il Trovatore* and *Don Pasquale* are the operas posted.

MONMOUTH.—Miss Bessy M. Waugh's first annual concerts (morning and evening) took place at the Borough Court, on Tuesday week, under the patronage of John E. W. Rolls, Esq., of the Hendre, when not only were the principal families of the town and immediate vicinity in attendance, but numbers came from a distance in order to be present on the occasion—forming altogether one of the most numerous and influential assemblages ever before seen at any musical meeting here. Miss Waugh was assisted by Miss S. Cole, an accomplished London vocalist, and by Captain Carter, of the Royal Monmouthshire Light Infantry, who performed solos on the flute. Miss Cole pleased every one who had

the good fortune to be present, by the purity of her style and her unobtrusive manner of singing. Captain Carter's performances on the flute—kindly undertaken at a short notice, in the absence of an artist who was prevented by an accident from taking part in the concert—received, as they deserved, great approval. Miss Cole was warmly encored in the aria "Di piacer," and a ballad, "The Maid of Llangollen." There appeared to be but one opinion as to Miss Waugh's pianoforte performances—she both astonished and delighted her audience. The rondo by Weber ("Moto Continuo"), was given with the greatest precision. The selection from Mendelssohn's "Songs without Words," was rendered with great taste and feeling—was listened to with the most profound silence, and deserved the unanimous encore which was heartily expressed. The gem of the pianoforte pieces, however, to musical ears, was the Sonata in F minor, by Beethoven, the careful reading of which was highly creditable to the young pianist. A brilliant fantasia on airs sung by Piccolomini, in the opera of *La Traviata*, seem to appeal at once to the feelings of the audience, for at its conclusion it was most enthusiastically redemanded—a compliment paid to the performance both morning and evening.

NEWCASTLE.—A concert was given at the Theatre Royal on Thursday week at which Mrs. Enderssohn, Miss Fanny Huddart, Mr. Sims Reeves, Mr. Balfe, Mr. George Case, and Miss Arabella Goddard, were engaged. The concert was followed by *The Waterman*, in which Miss Huddart, and Mr. Sims Reeves appeared, the latter singing "The Bay of Biscay" and "The death of Nelson," with uproarious applause.

OXFORD.—The afternoon service at Christchurch on Sunday last, was attended by a still larger number of persons than on the previous Sunday. In addition to the members of the college, there were from 300 to 400 persons, including the families of many of the principal inhabitants, and a large number of the working classes. The service was Elvey in A; the anthem was "I waited patiently for the Lord," by Mendelssohn, the solo parts being very effectively sung by Master Lintridge and Master Pacey. On the conclusion of the service, Dr. Corfe, the organist, played the anthem "The Lord shall rejoice," by Handel. The choir has been greatly strengthened, and the number of choristers has been increased from eight to fourteen, so that much greater effect is now given to the services than could have been a few months ago. Great credit is due to Dr. Corfe for the very efficient state into which he has brought the Christchurch choir. The opening of the cathedral to the public is regarded as a great boon; but, large as the accommodation is, it is evident that still more will be required, as many persons were unable to obtain seats, and it has been suggested that there is sufficient space in the south-west transept for rows of forms which would accommodate a large number of persons.

There is evidently an increasing taste for cathedral services among the masses here, for the college chapels are much more attended than heretofore. The afternoon service at Magdalen College Chapel suffered no diminution from the cathedral being thrown open, but was well attended. The service was Gibbons in F; and the anthem, "Blessing, honour, glory, and power," by Spohr. The service was beautifully performed, as it always is at this chapel and it could not well be otherwise, considering that it has a most accomplished musician in the organist, Mr. B. Blyth, M.A., a most efficient choir, and the best and most powerful organ that the university possesses. The evening service at New College appears to have lost none of its attractions, for the attendance was larger than we have been wont to see, except on the Commemoration Sunday, every available seat being occupied long before the commencement of the service. The service was King in D; the voluntary, before the first lesson, "Waft her angels," by Handel. The anthem was "Praise the Lord, O Jerusalem," by Hayes; and the concluding voluntary was "Zadok, the Priest" ("Coronation" anthem), by Handel.

The celebrity of the New College choir is so proverbial that it is needless to say more than that it well sustains its long enjoyed reputation. The choir was never more effective than at the present time, and the accomplished organist, Dr. S. Elvey, has just reason to be proud of it. As a further illustration of the increasing desire to render cathedral service still more complete and effective, the canticles and psalms, pointed for chanting for cathedral use, are about to be published by Dr. Elvey, choragus to the university, and organist of the University Church and of

New and St. John's Colleges. The work is in a forward state, and we understand that competent judges who have been favoured with a sight of some of the proof sheets pronounce it to be most carefully and judiciously carried out, and calculated to supply a great desideratum. Many works of the kind have appeared before, but Dr. Elvey has the credit of being more than ordinary successful in reducing the pointing of the psalms to a system, and in combining sense with euphony. Hitherto, in many instances, the psalms have been chanted without any defined system, the choir determining on the division of each verse on the spur of the moment, each according to his own idea, and probably with no degree of uniformity. There is also another difficulty connected with the great body of our cathedral and collegiate choirs, namely, that if any of them have adopted any system of chanting at all, probably no two have chosen the same, so that a member of one choir visiting another is necessarily perplexed in the chanting of the psalms. In Dr. Elvey's work, we are told, the greatest care has been taken that each verse should be accented in *chanting*, as nearly as possible as it would be accented in *reading*; in other words, that the *accent of the chant* and the *accent of the words* should be made as far as possible to agree. If Dr. Elvey's work accomplishes this desideratum, it will not fail to be extensively used, and will doubtless have the effect of promoting greater uniformity in chanting, not only in one or two choirs, but in our cathedral and collegiate churches generally.—(*Morning Post*.)

Mr. Herbert Irons, who has so long assisted Dr. Elvey in his duties in the chapels of New and St. John's Colleges, has been appointed organist of the College of St. Columba, in Ireland.

STROUD.—A new oratorio entitled *Moses*, was announced to be given by the Philharmonic Society, on Thursday last, the composition of Mr. Capes.

YORK.—A performance of sacred music took place in the Church of "All Saints," on Wednesday evening, October 15th, under the direction of B. Shaw, Esq. (who presided at the organ), for which Mrs. Sunderland, Miss Newbound, Mr. Wilson, and Mr. Lambert were engaged. The programme consisted of a selection from the *Creation*, and the following pieces: air, "Shall I in Mamre's fertile plains," (*Joshua*), Handel; air, "O rest in the Lord," (*Elijah*); chorus, "Then round about the starry throne," (*Samson*), Handel; Luther's Hymn (solo and chorus); air, "Thou art our father," and chorus, "Angels there thy throne surrounding," Hummel; anthem, "The Wilderness," Dr. Wesley; air, "If with all your hearts," and quartett, "Cast thy burden," (*Elijah*); "He was despised," "For behold darkness," "The people that walked in darkness," "For unto us," from the *Messiah*; duett, "There is a land," H. Smart; quartett and chorus, "To thee great Lord," (*Mosè in Egitto*), Rossini; air and chorus, "Lord vouchsafe thy loving kindness," Rossini; Old 100th Psalm, "All people that on earth do dwell." Mr. Lambert was very effective in the aria "Rolling in foaming billows," and in Handel's beautiful recitative and air "Shall I in Mamre's fertile plain." Mrs. Sunderland (who was in capital voice) gave in a charming manner the air "With verdure clad," and "In na'ive worth," received due justice at the hands of Mr. Wilson. Miss Newbound delighted the audience by her beautiful singing of Mendelssohn's lively air "O rest in the Lord." Dr. Wesley's fine anthem, "The wilderness," was exceedingly well sung. The choruses were very efficiently rendered, especially "Then round about the starry throne" and "For unto us." Great praise is due to Mr. Shaw for the trouble and pains he took in drilling the chorus for weeks before the performance took place, and also to Mr. Hopkinson (who was the conductor), for his assistance. The proceeds are to be applied towards the defraying the remaining debt upon the organ, which has been completely renovated, and a new swell added.

ORGAN.

We understand that an organ is about to be erected in the chapel of Queen's College, Oxford, by Mr. Willis, the well-known builder of the Liverpool organ, and of that in the Cathedral of Winchester. For some time past choral service has been carried on at this college under the direction of Leighton G. Haue, Esq., the organist of the college, who lately took the degree of Bachelor of Music in this university; and to him is entrusted the specification of the proposed organ. The choir has hitherto been composed of members of the college; and

from the musical spirit which has within the last year been encouraged by the energetic professor of music, the Rev. Sir F. Gore Ouseley, Bart., it is hoped that the example of Queen's will be followed by other colleges.

Foreign.

BERLIN.—MILITARY MONSTER CONCERT.—We shall next Saturday (this day), says a letter, have an interesting musical festival. Rogell, trumpeter major and bandmaster of the Artillery of the Guard, will celebrate his fiftieth year of continued service, and this with uninjured lungs. Wiprecht, the celebrated director-in-chief of all the bands of the Guards, has organised a monster concert for the benefit of his veteran comrade, who blew the retreat on the unhappy day of Jena, and the advance on the glorious days of Leipzig and of Waterloo. The performers will consist of 72 clarionets, 64 trumpets, 34 brass basses of different denominations, 24 French horns, some 40 drums, and divers other instruments to the amount of 400. The place selected is the great equestrian circus, which will hold 2,000 persons.

MDLLE. TAGLIONI, younger sister of our celebrated *danseuse*, made her *début* on the 17th inst. as a dramatic artiste, in *Lady Tartuffe*, achieving a complete success. Mademoiselle is a very beautiful girl and a charming actress.

FLORENCE.—M. Meyerbeer has been named honorary member of the Academy of Music.

HAMBURG.—A Hungarian nobleman, Count Bethlen by name, has just, by an irresistible vocation, taken to the operatic stage, and has obtained an engagement here.

NAPLES.—The Neapolitan journals chronicle the *début* of a young Irish artist, Ferdinand Glover, of Dublin, at the Teatro Nuovo. He is spoken of in the most eulogistic terms by the principal organs of opinion on musical subjects. The *Omni-bus* states that he is engaged as principal baritone at the Teatro Nuovo until the carnival of 1857.

PARIS.—THE CLAUQUE.—Madame Ristori relates quite openly that she received in Paris a bill of 600 francs (120 dollars) from the chief of the *claque*. She refused to pay; but considering that she had to come again before the public, she yielded and paid. When, in 1844, a certain Auguste, chief of this establishment, died, his book of receipts proved that he received from Nourrit annually 2000 francs; from Mdle. Taglioni, monthly, 300; from Fanny Elssler, for the first performance, 500, for the second, 300, and for each of the following performances, 100 francs.—(*New York Musical Review*.)

MUCH talk is afloat concerning the approaching enterprise, under the auspices of Prince Poniatowski, of a company of amateur theatricals, and the theatre is already designated which is to have the honour of the first representation of this amateur company. The heroes and heroines of the famous amateur performance which recently took place at Baden are to appear, and the same pieces to be played as those which attracted so much attention at that place. Russian, Polish, and German princes, French dukes, and English lords, were amongst this gallant company, and much curiosity is felt to learn how its members will be enabled to pass through the ordeal of Paris criticism. The passion amongst the continental aristocracy for theatrical representations has grown of late into a mania; and we have a magnate of Hungary and a Provençal marquis both at this moment just arrived in Paris in order to place themselves under the best masters before entering on their career as professional artists. The example of Mario is cited for the encouragement of talent of this nature.—(*Court Journal*.)

THE Jesuit characters, which play a very conspicuous part in the *Wandering Jew*, are entirely omitted in the drama of that name just revived at the Théâtre de la Gaîté, and it is not allowed to mention the name of M. Eugene Sue, the author, in the playbills.

BELLINI's melodious *Beatrice di Tenda* has been performed at the Italian Opera with decided success. The principal characters were sustained by Madame Frezzolini and Signor Corsi.

MUSIC IN AMERICA.

Maretszek has been busy in New York, both at the Academy of Music and the Crystal Palace. At the Academy he has been giving last nights of *Il Trovatore*, *La Sonnambula*, and *Norma*, to full houses.

On the 16th ultimo, Meyerbeer's *Robert* was performed at Niblo's by a German *troupe*, selected with a view to a permanent establishment, under the direction of Carl Bergmann. A very large audience assembled, who evinced some discrimination in applauding deserving efforts, and in bestowing condemnation on certain deficiencies which would probably not be apparent when the company gets into good working order.

Thalberg's pianoforte had arrived the first week in September, and the great pianist was daily expected in the middle of the month. Amongst other anticipated arrivals were Miss Forbes, a young pianist, Herr Grath, a performer on the *Cithar*, and Signor Villanova, a manipulator of Alexandre's "piano-organ." We wish the Americans joy of the "piano" portion of the business. The combination would be all very well if the pianoforte were tolerable, instead of a tubby thing destitute of vibration.

At North Adams, Massachusetts, about twenty of the best singers have resolved themselves into a "Musical Education Society," choosing Mr. C. A. Stewart, as conductor, their object being to improve in vocal music. They have fitted up a fine hall, purchased an excellent pianoforte, and intend giving several concerts during the season.

The present season in Philadelphia is expected to be one of more than usual interest in music. The completion and opening of the Opera House, expected to take place about this time, will be an event in the history of music in Philadelphia. The efforts of the numerous musical societies are doing much to create a desire for more thorough musical instruction, which gives to our prominent vocal instructors a large amount of patronage.

The Harmonia Sacred Music Society contemplate producing Mendelssohn's oratorio of *Elijah*. The Handel and Haydn Society held their first meeting of the season on the 16th ult. This Society, which occupies an important field in the northern portion of our city, has made rapid advances for a new organization. Among its members we recognize very many of our best amateurs, and their concerts will doubtless be looked for with peculiar interest by the musical community. The splendid hall in Harrison's Building has been secured for giving their concerts; in which they have had erected during the past summer a first-class organ.

The musical season has been fairly opened with a series of three grand concerts at the Musical Fund Hall, by M. Strakosch's company of artists, consisting of Mdlle. Parodi, Signor Tiberini, Signor Bernardi, and least in size, though not in talent and importance, the wonderful Paul Julien. These entertainments have been eminently successful. Parodi, who is a decided favourite here, seemed to partake of the general enthusiasm, and sung with much spirit. Tiberini created immense applause, and received an encore in almost every piece.

Bernardi possesses a good voice, without a great display of power. His style, however, is good.

Paul Julien, as usual, delighted every one with his wonderful performance.

On the 17th, a private musical soirée was given at the saloon of Messrs. J. Schomacker and Co., when Mr. W. Berner, a tenor of rare voice and ability, was for the first time introduced to the notice of some of our musical citizens. The occasion was one of peculiar interest, and our city is fortunate in having this addition to her corps of vocalists.

MADAME ANGRI is expected in New York.

THE GOOD TIME COMING IN AMERICA.—The salaries of organists in Albany have been increased.

SINGING AND PREACHING.

BY A SINGER AND PREACHER.

In two previous articles I have shown the existence of two sorts of church-music, differing in object, in method, in material, in style, and in nature. It will be easy to show in the present article that a very great proportion of the disputes and troubles about church-music which infect our American churches arise from the prevalent confusion of these two sorts of singing. What these disputes are almost every choir-leader knows to his sorrow, but it may be well to sketch one by way of specimen.

The organist and conductor of music in X Church is a Christian man and a conscientious musician, who has formed a select choir out of the best materials he can find in the congregation, and is striving, to the best of his knowledge and ability, to make the musical exercises of the Sabbath good, appropriate, and edifying

to the congregation. But Deacon Goodman (excellent man—everybody loves him, and a great many more sympathize with him in his notions of singing than the organist has any idea of)—Deacon Goodman feels grieved at the course which the singing takes, and, unlike some other deacons, he goes first to his brother the organist to talk the matter over with him in a friendly way, instead of going through the parish to complain to everybody else.

The deacon's first request is, that the organist would use more of the *good old tunes*, such as the people know. To which the organist answers, that he has no objection to sing old tunes now and then; but that it is impossible to keep up any interest in the music unless the choir are allowed to introduce new tunes, and here it is a little hard for the deacon to say that he is not right.

"But at least," says Deacon Goodman, "you might take something *simple* that the people can learn to join in, instead of these new-fangled tunes that nobody can sing. I think they are *operatic*." This last remark is given with great emphasis, although the deacon, bless his heart! never went to an opera in his life, nor even to a concert, except twice to an *Old Folks' Concert*, and once to hear the Hutchinsons.

But the organist cannot be convinced that if the choir can sing these pieces, and sing them *well*, they should be disused because the audience cannot sing them too. He acknowledges that he is not anxious to have persons in the congregation sing. He says that such singing is "no help to a choir." Indeed, how can it help them when they have spent all Saturday evening in practising the hymns and tunes that they might perform them with correct execution and careful "expression," to have a dozen or twenty other voices putting in and just destroying all the effect they had intended?

Here Deacon Goodman grows indignant, and it is very well if he doesn't use some violent expression. This saying that the congregation are not to sing if they want to is *rather* more than he can stand. Isn't singing worship, he'd like to know; and are you going to exclude anyone from joining in worship? As for all this talk about "expression," he thinks that if singers will only try to "understand and feel what they sing, and not attempt anything great in the way of expression," it will be much more in accordance with the spirit of worship.

But the organist has the deacon at a disadvantage. "Perhaps you will acknowledge that Rev. Dr. Worcester, editor of *Watts' and Select Hymns* knew something about what was proper in worship, and doesn't he say that singing without 'expression' is as bad as a sermon that is just droned through without any regard to elocution? If you don't want expression in the singing, why do you have your hymn-books marked up with all manner of hieroglyphics? If these effects are to be secured, it must be done by the choir alone; for if the congregation undertake it, without culture and constant practice, they make the whole thing ridiculous. Now, Deacon, you are a liberal man, and if you really want to do something to improve the singing, I'll tell you what can be done. I haven't a single reliable tenor voice in the choir, and I know a deserving young man who would be very glad to take music-lessons and qualify himself for doing this service to the church if any body would defray the expense of it. The fact is, a good choir can not be sustained in a city without considerable expense, and if you would only—ah—hm—"

—"Not a cent, sir; not a cent! Singing is praying, and if people are not willing to praise God without being paid for it, they may as well stop; and I don't care what you say about your choir, I know our people love to sing in worship. They sing at the prayer-meetings, and they sing at the Lord's table, and they praise God without 'expression' or 'execution.' It does us all good, and I feel for one that I would like some such singing as this in church on Sundays."

"Yes, but the difficulty is, that they won't sing then. I have no objection to congregational singing if you could have it. But you see how it is. When I give out an old tune there doesn't anyone join in it but a dozen or two of voices in a faint murmur, and these *will* sing any way."

And so these excellent and conscientious people separate, each thinking the other to be a very opinionated man, and neither having the slightest suspicion that they have been talking all the while about two different things.

THEY ARE BOTH IN THE RIGHT.

The result of this difference and dispute is likely to be one of the following three:—

1. *The exclusive use of choir-singing.* This is generally the

result in places where the art of choir-singing has attained a very high degree of success. It is the result wherever the choir-leader is able and energetic, and Deacon Goodman and his friends are willing to concede "anything for a quiet life." And there certainly might be worse results. The choir-singing thus liberated and sustained with any degree of correct management will become impressive, edifying, good. The hymns will be well studied, the tunes carefully adapted, and rendered with reference to elocutionary effect, and the voluntaries and other occasional pieces will be fitly chosen with respect to the unity of the service and the instruction of the people. In this way the conscientious organist will have the satisfaction not only of seconding the efforts of the preacher, but also of guiding and leading the silent devotions of the people. But the fatal defect of this plan will be that it leaves the people silent, inactive, undemonstrative throughout the entire service. It is a plan which chills the fervour of the people and the zeal of the preacher.

2. A compromise between the choir and some of the congregation may be another result of the difference, and this is generally a very "lame and impotent conclusion." There is a tacit understanding that the choir-singing is to be rather simple and rather old, and that those of the congregation that happen to know the tune shall "join in" a little if they want to. But it is rather expected of the singers in the congregation that they shall sing well and "expressively," and be careful not to be singing *forte* when the choir are *diminuendo al pianissimo*, nor to be singing *al tempo* when the choir *ritard* in

"Shall melt away, and droop, and die."

It is also expected of them not to sing so loud as to distract the "silent worshippers" about from hearing the choir, and to have sense enough to stop whenever there comes a solo or duett.

How, is it not evident that this arrangement will be *debasement* to choir-singing? It takes away all opportunity for real excellence, and all power over the feelings of the listener, inasmuch as it puts an embarrassing restraint upon the liberty of selection and the style of execution, and by raising a confused murmur of uncultivated and unpractised voices, it effectually prevents the appropriate rendering of the hymn from making any impression upon those who listen.

On the other hand, will not this arrangement be fatal to any thing like real, hearty congregational singing? I know that this idea of singing by a choir with a subdued accompaniment from some of the congregation is the common idea which Americans have of congregational singing; and this idea can best be realised in just this way. The range of selection which the choir will inevitably take, and their effort after perfectly legitimate choir-effects, will be quite effectual to obviate any indecorous enthusiasm and unanimity on the part of the people.

3. Another result not unfrequently arrived at is an attempt at congregational singing. It is a prevalent idea that the first thing to be done in introducing such a reform, is to pick a quarrel with the choir; and a miff among the singers, ending with a desertion of the organ-loft, is looked upon as an illustrious instance of "making the wrath of man to praise God." Those persons whose co-operation was most essential to success having thus been alienated, and their many friends having been made very doubtful of the result, the experiment is finally commenced. It is inaugurated on Sunday morning with *Old Hundred*—slow. Perhaps the minister preaches a sermon from Psalm 47: 3, and the well-wishers to the movement do exert themselves faithfully. Deacon Goodman himself does wonders. But it is likely to be all in vain. There is a large and not very friendly audience of critics present, and although the minister and deacons insist that it is edifying (and so, perhaps it is), the doubtful ones will eye one another sideways, and the critical ones will make satirical remarks, and the wicked ones will even chuckle audibly sometimes, and the late members of the choir, with their friends, will be very apt to say, "I told you so."

There is a more excellent way of deciding this controversy, which I will present in another article.—AMBROSE, in *New York Review*.

CORRESPONDENCE.

MRS. SUNDERLAND AND THE BRADFORD FESTIVAL.
TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—A good deal has been said lately in certain quarters, and has found its way into some of the local papers, respecting the alleged

insults and slights said to have been heaped upon Mrs. Sunderland by me as Chairman of the Bradford Festival Committee. As these statements had no foundation in fact whatever, but were invented and circulated at the time to serve a particular purpose, I have, since the Festival, not thought it worth while to take any notice of them, but at length, finding that they are still persisted in, and believed, because not contradicted, I have yielded to the solicitations of my friends, and for their satisfaction, now state the simple facts of the case, and shall be glad if you will give this letter a place in your columns.

To begin at the beginning: Mrs. Sunderland accepted an engagement to sing the solo in Mr. Jackson's new Psalm at the late Festival, with a promise that she should have another song, *if possible*, in one of the morning performances. This I undertook should be in a good position, and she not only left this matter entirely in my hands, but also the arrangement of her terms, the amount of which was not even mentioned, indeed the interview was far more of a friendly and confidential character than professional.

Finding that the only song not appropriated was "If God be for us," in the *Messiah*, and having a sincere desire to serve her, I wrote to ask if she would take it, as I had an idea that she would prefer another, having sung that at the Festival of 1853. However, she consented, and the detailed programmes were put into proof. In afterwards settling the entire scheme of the Festival with the conductor, it was found desirable to make some alterations, viz., in the third part of the *Messiah*, to pass from the trumpet song to the final chorus; this arrangement, which is now almost universally adopted, rendered the song, "If God be for us," inapplicable. I therefore immediately wrote to Mrs. Sunderland, to say that a change had been made in the programme, by which we should not require her to sing "If God be for us," but that, instead, she might sing any song, "not absolutely objectionable on the score of frivolity," she liked, and have an excellent position for it on the Friday (selection) morning.

Mrs. Sunderland refused to name any other song, or even to sing at the Festival at all, unless she was permitted to sing "If God be for us," on the ground that we had taken a liberty with her in changing her song that we dared not venture to take with any other principal. I saw clearly she had taken a wrong view of the matter, and wrote in explanation (see the correspondence which Mrs. Sunderland published in the *Leeds Mercury* of August 23), asking for an answer by messenger and not to wait the post, as the printers were waiting to proceed with the programmes. Five or six days elapsed before I received the answer: in the meantime, the printers were obliged to proceed, and some thousands were printed. This accounts for the programmes giving Mrs. Sunderland a song on the Friday morning—title blank. Well, the answer came at last, to the same effect as before—she would either sing "If God be for us," or not at all.

Further explanations, the intervention of mutual friends, were tried, but all to no purpose, Mrs. Sunderland was still resolute, and still returned the same answer. "I was asked to sing 'If God be for us,' and I will either sing it or nothing." Mrs. Sunderland thus saying in effect, I'll overrule the entire management and arrangements of the Festival; Conductor, Committee, and Chairman shall all give way to me; in fact, the question began to assume this form, whether are we, as managers of the Festival, to direct what is to be done by the parties engaged, and who expect to be paid for their services, or are they to insist upon singing what they like whether it is required or not. This question admits of only one answer; having tried everything in our power to persuade our ill-advised friend to abandon her absurd position, and after waiting a considerable time in the hope that with reflection the plain common sense view of the business would return—but all in vain—we gave it up altogether, and Mrs. Sunderland's name was taken out of the programme (the posting bills, &c. had been printed a month before), Miss Milner being asked to fill up the vacancy on the 12th August.

And here I must offer a few remarks, because it has been said that we had no right to make any change. I say most distinctly, that in the terms of her engagement we had the power of naming and placing her song, and equal power to make a change, if necessary. Can any one deny to the committee of management, in these cases, the right to make such changes as the exigencies of the Festival may demand? If such a power is withheld, what will the arrangements of festivals, or even ordinary concerts come to? Nothing but disorder and confusion. In this case, certainly Mrs. Sunderland had no just cause of complaint, for she had a much better position offered to her, as every musician will allow, with the right most dearly prized by all artists, that of choosing her own song.

Objection was taken, as impugning Mrs. Sunderland's taste in sacred music, to the caution against choosing a "frivolous" song. My reason for this was that, as the programme then stood, her song would have to follow the solemn Credo of Mendelssohn, and to be followed by the equally solemn and stupendous chorus, "Hark, death," by Himmel, therefore a light song would have been out of place.

Further objection was also taken, on the ground that we had passed a slight on Mrs. Sunderland, to make room for foreign artists. How

stands the fact? Why not a single foreign *soprano* took part in any of the sacred oratorios during the whole Festival. And on Mrs. Sunderland's retirement, her place was filled by another Yorkshire artiste, who had the honour to receive the most rapturous encore given during the morning performances, in the very position which Mrs. Sunderland had so disdainfully rejected.

A considerable amount of virtuous indignation was got up against the Festival Committee for daring to leave out any part of Handel's immortal work, the *Messiah*. Now, I will ask any one, or everyone of these champions for an "uncurtailed" *Messiah*, whether they ever heard in the whole course of their lives *all* the music of the *Messiah* performed at any one time as Handel left it? I venture to predict that not one of them *can* say they have. I certainly cannot say I have, after a somewhat active experience in these matters of more than thirty years. There are always some of the minor pieces left out, sometimes one thing, sometimes another: then why all this clamour? we only exercised the same powers that others have done before us.

Nay, we claim a right to construct our programmes to suit the tastes and convenience of our audience.

As a proof that something of the kind is needed, we have only to look at what took place recently in a neighbouring town, where an audience was assembled, and a grand demonstration made, for the express purpose of vindicating the dignity of native talent and the *Messiah* "uncurtailed." Yet, though several pieces were then omitted, the audience got so heartily tired of it that (according to a local paper) they began to leave during the chorus, "Worthy is the Lamb," and few were left to listen to the incomparable "Amen," the grand climax to the grandest oratorio ever written.

In reference to Mrs. Sunderland's charge, that, in changing her song, we had taken a liberty with her which we dared not take with any other principal, I can only say that, in the music of Albani, Viardot Garcia, Clara Novello, of Miss Sherrington, and Sims Reeves, changes were repeatedly made as the arrangements progressed, yet not one of these artistes raised the least objection or thought their professional dignity compromised in acceding to the wishes of the Committee.

It was reserved for Mrs. Sunderland and her friends to make the notable discovery that, in refusing to accept the change proposed, she was upholding and vindicating her professional standing and reputation. Nay, it has even been said by certain of her admirers that, in pertinaciously insisting upon singing a song which she well knew was not required and could not be introduced, she was acting "a truly noble and independent part." It is a pity that, "in thus maintaining her well-known fame and acknowledged superiority," Mrs. Sunderland felt herself obliged to throw away the finest opportunity she ever had, viz., that of singing her most favourite song before a Festival audience with the rare advantage of being accompanied by the most complete band ever heard in this country; the equally "rare opportunity" of singing by the side of the greatest artistes in Europe, and of measuring her strength with theirs. This, however, the "Yorkshire Queen of Song" declined. Why? perhaps she would not have felt comfortable; for I remember she said in one of her letters that she could have no pleasure at the Festival if she did not sing "If God be for us."

This affection for the song "If God be for us" did not last long, for, on the occasion when Mrs. Sunderland was engaged by the Peel Park Committee (25th September), she had the choice of one of Handel's songs, and one would naturally have thought that, as this was the first time she had appeared before the public at Bradford after the Festival, she would have seized this very favourable opportunity of singing her favourite, "If God be for us," and, by her powerful rendering of it, endeavoured in some sort to justify the position she had assumed in regard to the late Festival; but no, she passed it by, and actually took the very song, "From mighty Kings," that I had hoped she would have named as her choice on the selection day at the Festival!

It will be quite clear to any person who has taken the pains to read the foregoing, that I made a mistake in asking Mrs. Sunderland to sing the song named before the programme was finally settled, when a change was found necessary. It must also be equally clear that Mrs. Sunderland made a greater mistake in returning the answer she did when the change was mentioned to her. How much more "dignified" it would have been if she had said, "I shall be happy to sing any song you think suitable," as the other principals did under similar circumstances. Instead of acting in this, the proper way, she unfortunately took a wrong position, and then, false pride, fanned by injudicious friends, prevented her receding from it, the inevitable consequence being, that as she could not possibly have her own way in singing the song, she was reduced to the only alternative left, that of retiring. Therefore I say, and say it most distinctly, that Mrs. Sunderland's non-appearance at the Festival was the result of her own mistake, which she refused to correct, though I was willing, nay, more than willing, to rectify mine. No wonder, then, that she felt disappointed and chagrined, and thought herself very badly used; especially when the stern fact began to dawn upon her mind that she had overshot her mark, and by foolish obstinacy had shut herself out of the Festival. Yet this gave her no right to say, or to allow other parties to say, that she had been ill-treated, wronged, and insulted by the Bradford Committee, and especially by me; nor did it give her any right to allow her name to be used by interested parties, and her self-created grievances to be paraded before the public with the avowed object of damaging the interests of a Festival in the honours of which she had refused to participate. Was this "dignified"? Was it even professional? Was this conduct worthy of "an independent and honourable English artiste"? I leave the answer to those who are so wishful to all-vindicate the "pangs of hope!"

One word as to the personal charge that I had insulted Mrs. Sunderland. It is very fortunate that all my communications with her after the first interview were in writing. And though my letters (which Mrs. S. did me the unexpected honour to publish) were written on the spur of the moment, and no copies taken, as if written to an old friend, yet I think it is impossible to find anything like insult in them; certainly none was thought of or intended.

I will conclude this, I fear already too long a letter, by saying, that if I had the whole thing to do over again, I could not act differently, with the exception of the oversight, of which the most unworthy advantage has been taken.—I am, sir, yours truly,

Field House, October 22nd, 1856.

SAMUEL SMITH.

Miscellaneous.

(Continued.)

DANCING.—Bayswater.—Mr. and Miss KING have the honour to announce their CLASSES for DANCING, Deportment, and Calisthenic Exercises will RE-ASSEMBLE for the season, on Wednesday, Oct. 8, at their residence, Belmont-house, 74, Queen's-road, Bayswater. Schools and families attended.

EIGHT HOURS AT THE SEA-SIDE.—BRIGHTON and BACK for 3s. 6d.—On Sunday, October the 28th, and on Monday, October the 27th, CHEAP EXCURSION TRAINS (the last of the season) will leave London-bridge at 9 a.m., returning from Brighton at 7.30 p.m. First class, 7s. 6d.; second class, 5s. 6d.; covered third class, 3s. 6d. These tickets may be obtained previously at the London-bridge Terminus; or the Company's offices, 43, Regent-circus, Piccadilly.

FREDERICK SLIGHT, Secretary.

London-bridge Terminus.

Exhibitions, &c.

CRYSTAL PALACE.—Gothic Sculpture.

—An interesting collection of CASTS of SCULPTURES in the Gothic Style, by the late Charles Geerts, of Louvain, has been arranged in a Court behind the Byzantine Court. This series consists of groups, niches, statues, statuettes, &c., the only copies of the works executed by this talented sculptor.

CRYSTAL PALACE.—The WINTER

EXHIBITION OF PICTURES by LIVING ARTISTS, of all the Schools of Europe, will be OPENED early in the ensuing month. Works intended for exhibition must be sent to the Hanover-square Rooms, between the 27th instant and the 4th November next, inclusive. Pictures must be in gilt frames. Moderately-sized mounts are allowed to drawings. Works previously exhibited are eligible, but no portraits but those of eminent persons can be received. A statement of the price, and a short title (for a label), must accompany each work. Photographs in plain frames will be received. The only charge for exhibition is a commission of 5 per cent. on Pictures and Drawings, and 10 per cent. on Photographs, sold in the Palace. The Directors reserve the right of approval or rejection on all works offered for exhibition. Further information may be obtained of Mr. Henry Mogford, F.S.A., under whose direction the Gallery is placed.

By order, G. GROVE, Secretary.

Crystal Palace, Oct. 17, 1856.

CRYSTAL PALACE.—The CERAMIC

COURT is NOW OPEN. This Court contains a series of illustrations of Porcelain and Pottery, from the earliest to the present times, including rare and valuable examples of Chinese and other Oriental Manufacture, Egyptian, Peruvian, early British, Etruscan, Greek, Roman, Luca della Robbia, Raffael, Palissy, Capo de Monte, Dresden, Vienna, Berlin, Sevres, &c. The collection also embraces illustrations of British Art, from the early productions of Chelsea, Derby, and Worcester, down to the most perfect and elaborate works of Messrs. Copeland, Minton, Ridgway, Kerr and Blinns, Chamberlain, &c.

CRYSTAL PALACE.—The Directors

beg to announce that it is their intention to devote a portion of the Picture Gallery (on its re-opening in November next) to an EXHIBITION of BRITISH and FOREIGN PHOTOGRAPHS.

Intending exhibitors are requested to communicate with Mr. Mogford, from whom all particulars may be obtained.

By order, G. GROVE, Secretary.

Crystal Palace, Sept. 27, 1856.

CRYSTAL PALACE.—The PALACE

will be OPEN daily during the ensuing week (Saturday excepted), from 10 till 8: admission 1s.; children half-price. On Saturdays (open at 12), admission half-a-crown; children 1s.

By order, G. GROVE, Secretary.

THE ALLIED GENERALS and the

OFFICERS of their STAFFS before SEBASTOPOL, painted by T. J. BARKER.—This grand and singularly interesting national PICTURE is REMOVED from the German Gallery, New Bond-street, and placed for inspection in the Auction Mart, City. Messrs. Lloyd, Brothers, and Co., request those who receive the cards of invitation will make use of them within the days specified thereon. Admission without cards 6d. each.—22, Ludgate-hill, City.

PARIS.—PARISIANS and THEIR

Pursuits, Baden, Black-Forest, Caricature, rough Diorama Sketches, and Piano.—CHARLES OKEY, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 3. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-st.

Exhibitions, &c.

(Continued.)

ROYAL POLYTECHNIC.—Entire Series of Novelties.—Lecture, with Experiments and Dissolving Diagrams of Bessemer's New Process of Manufacturing Iron and Steel, by J. H. Pepper, Esq., every day at 3, and every evening, except Monday and Saturday, at 8. New entertainment by Leicester Buckingham, Esq., entitled Life in the West, illustrated by Dissolving Views, painted by G. Harvey, Esq. Montanari's Wax Figures, illustrating the Ethnology of Mexico. Engagement of Miss Grace Alleyne and Mr. and Mrs. Cooper, for their Musical Lectures, entitled Recollections of the Opera and Melodies from Many Lands, every Tuesday, Thursday, and Saturday evening.

MR. W. S. WOODIN, at Brighton, with his OIL of ODDITIES, every evening (except Saturday), at 8. Morning Performance on Saturdays, at 3.

CHARLES OKEY'S PARIS.—Parisians—their Pastimes—St. Cloud—Versailles—Heidelberg—Baden—Wildbad—Caricature Piano—Rough Sketches. Every evening, except Saturday, at 8. Tuesday, Thursday, and Saturday mornings, at 3. Area, 1s.; stalls, 2s.—Regent Gallery, Quadrant.

MADAME TUSSAUD'S EXHIBITION, Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

TOUR of EUROPE.—GREAT GLOBE, Leicester-square.—Voyage to Sebastopol and Back, by the Danube and the principal Cities of Europe, at 12, 3, and 8. The Oriental Gallery of the Arms, Costumes, and the People of the East, life size.—The Model of Sebastopol.—The Model of the Earth, with Illustrative Lectures every hour. A collection of Russian arms, pictures, and trophies. Military Gallery of the Armies of Europe. Admission to the whole building, 1s.; children and schools half-price. Open from 10 a.m. to 10 p.m.

GORDON CUMMING, THE LION SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily between 11 and 4, without extra charge) 3s.—232, Piccadilly.

THE ZOOLOGICAL SOCIETY'S GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

PANORAMA of ST. PETERSBURGH is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

Theatrical Innouncements.

LYCEUM THEATRE ROYAL.—Lessee, Mr. Charles Dillon.—THIS EVENING, and during the week, Belphegor. Mr. and Mrs. Chas. Dillon. Followed by THE KING'S MUSKETEERS. D'Artagnan, Mr. C. Dillon; Constance, Miss Woolgar. To conclude with the Ballet from the Burlesque of THE WINTER'S TALE. Stalls, 5s.; dress circle, 4s.; upper circle, 3s.; pit, 2s.; gallery, 1s. Private boxes, £2 2s., £1 11s. 6d., £1 1s. Half-price to all parts of the house at 9 o'clock.

THEATRE ROYAL, DRURY LANE.—

On Monday, November 3, the first appearance of the most talented comedian of the age,

MR. CHARLES MATHEWS,

In conjunction with those superlatively comic favourites,

MR. & MRS. KEELEY,

Supported by the following

POWERFUL COMPANY OF DRAMATIC ARTISTES:—

Miss Keeley	Miss Cleveland
Mrs. Frank Matthews	Miss Whadham
Mrs. Selby	Miss Bulmer
Miss M. Oliver	Miss Mason, &c.

Mr. Charles Mathews	Mr. Vincent
Mr. Keeley	Mr. Templeton
Mr. Barry Sullivan	Mr. Glindon
Mr. Robert Roxby	Mr. Carter
Mr. Verner	Mr. Tanner
Mr. A. Younge	Mr. Walton
Mr. Tilbury	Mr. C. Walton
Mr. George Honey	Mr. Hollingworth
Mr. Edward Stirling	Mr. Craven, &c.
Mr. Lingham	

who will appear in a succession of new pieces, including a new and original drama of intense interest, a new comedy from the pen of a popular author, and two new farces. The Ballet of Her Majesty's Theatre, together with Mdlles. Jenny and Emilie Osmond, Mdlle. Therese, and Signor Veroni, will be under the direction of Mons. PETIT.

Acting-manager, MR. CHARLES MATHEWS.

Stage-manager, MR. ROXBY.

The scenery by that eminent artiste,

MR. WILLIAM BEVERLEY.

THEATRE ROYAL HAYMARKET.—

Under the Management of Mr. BUCKSTONE. THIS EVENING (Saturday), the revived comedy of WILD OATS. This revival having excited the greatest interest, while the reception given to Mr. Murdoch in the character of Rover, and to the members of the Haymarket company performing with him in this standard comedy, being nightly most enthusiastic, it will be repeated on Monday, Tuesday, Friday, and Saturday in next week. With the renowned Perea Nena and the Spanish Dancers. And Miss Blanche Faue and Mr. Buckstone in their original characters in THE LITTLE TREASURE. Concluding with THE GALICIAN FETE. On Wednesday next (October 29) will be revived THE DRAMATIST. Vapid, Mr. Murdoch.

THEATRE ROYAL ADELPHI.—

Proprietor and Manager, MR. B. WEBSTER; Directress, Madame CELESTE.

Positively the Last Nights but Six of those popular favourites, Mr. and Mrs. Barney Williams, the original Irish Boy and Yankee Gal, previous to their departure to the provinces.—Tenth week of Ireland As It Is.—Great success of Lucifer Matches; or, the Yankee —! The Irish Tutor and Our Gal.—Mr. Wright every evening in the screaming Adelphi farce of Domestic Economy.—THIS EVENING, the popular drama of IRELAND AS IT IS; or, The Middleman. Ragged Pat, Mr. Barney Williams (who will sing "Billy O'Rourke;" and dance with Mrs. Barney Williams their celebrated Irish jig); Judy O'Trot, Mrs. Barney Williams (their original characters, and performed by them 763 nights in America). After which, DOMESTIC ECONOMY. Grumly, Mr. Wright; Mrs. Grumly, Miss Wyndham. And LUCIFER MATCHES; or, the Yankee —! Phelim O'Bogherty, Mr. Barney Williams; Cumfrot Cruller afterwards Mephistopheles), Mrs. Barney Williams, with the song of "Woman's Convention," a new version of "Jordan is a Hard Road to Travel." The production of the new comic drama of A Border Marriage, in which Mr. Leigh Murray will re-appear, is postponed, in consequence of the extraordinary popularity of the present performances.

ROYAL OLYMPIC THEATRE.—

Lessee, Mr. Alfred Wigan.—THIS EVENING, and during the week, the Drama of RETRIBUTION, and THE FIRST NIGHT. Commence at half-past 7.

STRAND THEATRE.—This Evening, and during the week, THE OLD COMMODORE. The Burlesque of Belphegor, with a BALLET.

ROYAL PRINCESS'S THEATRE.—

Under the Management of MR. CHARLES KEAN.—THIS EVENING, and during the Week, will be presented Shakspeare's play of A MIDSUMMER NIGHT'S DREAM. To conclude with Sheridan's tragic play of PIZARRO. Rolla, by Mr. C. Kean; Elvira, by Mrs. C. Kean. Mendelssohn's celebrated Overture to Midsummer Night's Dream will commence precisely at 7 o'clock.

GREAT NATIONAL STANDARD

THEATRE.—Mr. James Anderson and Miss Elsworth every evening.—Engagement of Mr. and Mrs. Keeley for one week only, who will make their first appearance on Monday, October 27.—Mr. J. Anderson's play of CLOUD AND SUNSHINE most triumphant; it will be repeated EVERY EVENING, with all its costumes, scenery, and appointments.—Boxes, 2s. 6d., 2s., 1s. 6d., 1s., and 9d.; stalls, 1s.; pit, 6d.

ROYAL SURREY THEATRE.—DRED,

by Mrs. Harriett Beecher Stowe, with new and elaborate scenery, extensive machinery, appropriate costume, and extraordinary effects. The character of Dred sustained by Mr. Creswick.

ASTLEY'S great Shaksperian triumph,

RICHARD III., or, The Battle of Bosworth Field, with Mr. William Cooke's magnificent stud of trained palfreys, gorgeous historical processions, pageantry, &c. The death of the King's charger, "White Surrey," and fall of Richard on the battle field, produce a perfect furor each evening.

Musical Instruments.

PIANOFORTES, Seventeen Guineas, for hire 12s. per month, warranted by a stamped guarantee for seven years, having metallic plate, 63 octaves, and all recent improvements. A drawing fac simile sent for three stamps.—R. J. VENN, pianoforte manufacturer and music seller, 65, Baker-street, Portman-street. All music half-price.

Pianofortes and all kinds of Musical Property Sold.

Messrs. KELLY and Co., Auctioneers of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connexion, they can ensure the full value being realized. Pianofortes, organs, and harps warehouse or sold on commission. 11, Charles-street, Middlesex Hospital.

HARMONIUMS.—NEW MODEL. CRAMER, BEALE, and Co., 201, Regent-street.

The patent Four-Guinea Concertina.—

WHEATSTONE and Co., inventors.—The above (rosewood, double action, with 48 ivory keys) is of superior workmanship, intended to supersede the worthless imitations commonly offered. Superior concertinas, as supplied to Signor Regondi. Mr. Blagrove, and the most eminent performers, at reduced prices.—20, Conduit-street, Regent-street.

CONACHER & BROWN (from London), ORGAN BUILDERS, Huddersfield.

BISHOP and STARR, Organ Builders, 1, Lisson-grove, South, have now several of their small ORGANS termed the "Organetto Profondo," in various stages of progress. The great desideratum of depth of tone, with power in a small space, and at a moderate price, render them suitable either for the chapel or parlour.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, October 25, 1856.